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ABSTRACT

This 1974 guide is intended for use by Idaho administrators and music teachers as a ready source of information for a music program designed for student participation, education, and cultural development. This is a companion to the previous State Department of Education publication, "Music Program for Idaho Elementary Schools," and, together, they provide information for a continuous music program from grades 1-12. The guide is divided into four parts: (1) "Administration of Music Education"; (2) "Performance Classes"; (3) "Academic Classes"; and (4) "Resource Materials." (EH)

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ED 420 571

MUSIC PROGRAM

FOR

IDAHO

SECONDARY

SCHOOLS

SO 028 683

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GRADES 7-12

D. F. ENGELKING
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION

BOISE, IDAHO

MUSIC PROGRAM

FOR IDAHO SECONDARY SCHOOLS

GRADES 7 - 12

1974 Edition

IDAHO STATE DEPARTMENT OF EDUCATION

Approved

by the Idaho State Board of Education
to be effective in the public schools September 6, 1974

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MUSIC PROGRAM

FOR IDAHO SECONDARY SCHOOLS

GRADES 7 - 12

1974 Edition

IDAHO STATE DEPARTMENT OF EDUCATION

Division of Instructional Improvement

Prepared by

Bert A. Burda
Consultant in Music

Harold Farley
Deputy State Superintendent
Bureau of Educational Services

D. F. Engelking
State Superintendent
of Public Instruction

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FOREWORD

Music is an integral part of our heritage and our lives, and an important part of every school curriculum. A wide variety of music classes offered within the curriculum provides the opportunity for students who are unable to complete a major sequence in the subject to participate in activities relevant to their interests and needs.

The Music Program for Idaho Secondary schools is intended to be used by Idaho administrators and music teachers as a ready source of information for a music program designed for participation, education, and cultural development of our children and youth.

Sincere appreciation is expressed to the members of the Secondary Music Committee for its assistance in developing this Music Program.

D. F. ENGELKING
State Superintendent
of Public Instruction

ACKNOWLEDGMENTS

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COMMENTS

BY THE STATE MUSIC CONSULTANT

This publication is a companion to the previous State Department of Education publication, Music Program for Idaho Elementary Schools. Together, they provide information for a continuous music program, grades one through twelve.

Like its predecessor, it is not a definitive or designated course of study in music. The objectives and course content of a quality secondary music program are best defined and implemented at the local level. The purpose of this publication is to help administrators and music teachers with this task.

Meaningful music experiences for the youth of Idaho have long been considered a basic part of the secondary curricula. The need for these has not diminished; on the contrary, as an antidote to the many unsettling and inhumane influences of our time, quality music experiences are needed more than ever.

Our late President John F. Kennedy expressed this thought beautifully, when he wrote: "One of the best voices of America is its musical voice--it is a voice of creativity, hope, and optimism which strikes a responsive chord in people the world over."

I hope this publication will be of real service in helping Idaho's school musical voice grow and prosper.

EDUCATION THROUGH MUSIC

PART I

ADMINISTRATION

OF

MUSIC EDUCATION

RATIONALE

The citizens of Idaho, by authority of the State Constitution and through laws passed by the State Legislature, established a system of public education and provided the framework for its organization, operation, and support.

Article IX Section II of the Idaho State Constitution authorized the legislature to create the State Board of Education and vest in it the responsibility for general supervision and control of the public school system. Statutes provide legal authority to establish and maintain a satisfactory program of education.[1] This authority is manifested in Idaho's accreditation standards and procedures for secondary schools.

The foregoing statement taken from those standards emphasizes the importance of: (1) perpetuating and improving the culture in which the schools exist, and (2) providing for the maximum development of each individual student that he might contribute to the growth of that culture. Parenthetically, the purpose of music education in Idaho schools should be to: (1) educate through music for a culturally informed and culturally sensitive citizenry, (2) use music to meet the individual's needs for aesthetic experiences, and (3) prepare each student for the contribution he can make to cultural growth through the musical arts. Such a purpose for music education indicates continuing instruction in music as a representative Fine Art for all students in the secondary schools, grades 7 through 12.

The above position is consistent with the "Philosophy of the Idaho State Department of Education" document, which states:

The primary aim of education is to facilitate maximum development of human potential. Thus, among the primary concerns of public education are the cultivation in learners of:

- Understanding of the role of emotions and cultural values in influencing thought, attitudes, dispositions, and quality of life

- Appreciation of the moral, ethical, aesthetic, and cultural aspects of human experience

Nation-wide emphasis for this position was recently included in the 1973 report of the National Commission on Reform of Secondary Education. Listed as one of the process goals of secondary education is:

> "Appreciation of the achievements of Man. The secondary school is obliged to help students understand and appreciate man's historical achievements in art, music, drama, literature, and the sciences so that they may acquire reverence for the heritage of mankind."[2]

---

[1] Idaho Accreditation Standards and Procedures for Secondary Schools, 1970, p. 1.

[2] The Reform of Secondary Education, prepared by the National Commission of Reform of Secondary Education, established by the Charles F. Kettering Foundation, 1973, p. 34.

Thoughtful analysis reveals that quality music instruction can help students grow in many other desired skills and attitudes, for example:

...Reading comprehension, speed, and expression are developed to their highest degree in the performance of music.

...Team effort, although also required in athletics, speech, and dramatics, reaches one of its highest degrees of efficiency and refinement in a fine band, orchestra, or choir.

...One of the greatest by-products of music instruction is discipline--self and group--which is an absolute requirement for fine music performance.

...Music is the ideal tool for fostering school spirit and of patriotism; and inculcating reverence for historic and sacred values

"Music is a higher revelation
than any wisdom or philosophy."

--Ludwig von Beethoven

"I would say that music education in our schools should be a MUST. Music is one of the things like the ability to laugh that has kept mankind going for all these thousands of years.

Music would be equivalent to a sense of humor. Music keeps us sane."

--Charles M. Schulz
Author, "Peanuts" Cartoon

LOCAL RESPONSIBILITY FOR PROVIDING MUSIC INSTRUCTION

All Idaho school districts are urged to develop a music curriculum in which are included courses of study in music, grades 1 through 12. The adolescent and young adult students in the secondary school present a multiplicity of musical interests, abilities, and preferences. They will have widely divergent educational backgrounds, capabilities, levels of achievement, plans for life, and powers of self-direction. Therefore, a variety of curricular and co-curricular opportunities for musical learning should be provided by the local school district and scheduled in such a way that every student may continue his music education in one way or another (in mass group instruction, in classroom general music study groups, in performance groups, and in individual learning projects) throughout the secondary school years.

If students are to receive maximum benefit from the music curriculum the school also will need to provide the kind of guidance which will; 1) cause each student to become aware of his opportunities and responsibilities for continuing associations with the musical arts, 2) point out opportunities for individual musical growth, and 3) promote student self-direction in making decisions regarding personal growth as a consumer and performer of music.

ROLE OF THE SCHOOL BOARD

As elected by their constituency, the school board bears the primary responsibility for a quality educational program for the student.

Music is an integral part of this quality program. Therefore, the school board shall endeavor to:

...Become aware of what constitutes a quality music program designed to meet the needs of the student

...Provide financial support for adequate

- .qualified staff
- .facilities and equipment
- .instructional materials and supplies

...Set policies regarding school and community performances, allowable transportation costs, tours, uniform purchases, fund-raising, and other matters relating to the program

...Support the music program by personal attendance at music events

ROLE OF THE SUPERINTENDENT

As the educational leader, the superintendent has the responsibility of guiding the total school program. Thoroughly acquainted with the objectives of the music curriculum, he will endeavor to:

...Support a continuous and coordinated program of music instruction, K-12

...Allocate adequate budget for a quality music program

...Provide an atmosphere conducive to development of excellence

...Insure instructional time and credit for music which reflect equal status with other areas of instruction

...Employ a music staff which is sufficient in number and trained in the area assigned

...Select a music department head with ability and skill to coordinate the program and interpret the needs of the department to the superintendent and the board of education

...Attend concerts, music clinics, music festivals, and other activities of music department

...Encourage the music staff to aid in the development of community groups and related cultural activity

...Provide an opportunity for school groups to perform for the community

...Make provisions for use of facilities by community performing groups

...Encourage instructional growth and participation in professional association

...Recognize that additional hours will be demanded of music instructors for which they should be adequately compensated

ROLE OF THE PRINCIPAL

As the educational leader of his building, it is important that the principal:

...Schedule music classes to avoid unnecessary conflicts to ensure maximum participation

...Encourage students to become involved in the music program

...Ensure sufficient credit, time and facilities for music instruction

...Provide a curriculum to ensure sequential growth

...Ensure that ample funds are allocated for the music program (with the advice of the music staff)

...Be actively involved in the music program, by being present at musical performances, clinics, and festivals, and encouraging his entire staff to attend as well

...Promote attendance, participation and membership of staff in professional organizations

...Give continuous recognition for accomplishments of the students and teachers

...Encourage involvement of parents in the program

...Arrange for equitable use by music groups of existing performance facilities

ROLE OF THE GUIDANCE COUNSELOR

The guidance counselor plays a key role in the student's selection of curricular offerings, including music.

Since the music curriculum is varied, the counselor needs to be knowledgeable and supportive of the total music program and its objectives. This is exemplified as the counselor:

...Communicates continuously with the music staff regarding students' participation in the program

...Meditates schedule conflicts for the music student as they arise

...Understands philosophy, program, plan, scheduling and position of music staff

...Supports music as an integral part of total school curriculum

...Helps to identify students with special abilities and needs in music

ROLE OF THE MUSIC SUPERVISOR
(Department Head)

The music supervisor is responsible for the organization and administration of the total music program in the entire school system. (In small districts, the music teacher assumes the responsibility of the department head.) In this capacity, he should:

...Give enthusiastic leadership to the entire music program, K-12, instrumental and vocal

...Build understanding of and support for the music program within administration and community

...Define and implement a coordinated, well-balanced music curriculum for administrators, teachers, and community

...Visit teachers and classrooms periodically

...Prepare a budget in conjunction with the music staff

...Unify staff efforts through effective communication and organized planning sessions

...Evaluate and report progress of music program to administration school board, and community

...Coordinate school and community music functions

...Foster cordial relationships between administrators, music staff, and other teachers

...Plan in-service training programs

...Seek out and disseminate new materials and techniques to teachers

...Encourage teachers to constantly evaluate their own progress

...Prepare purchase specifications for musical supplies and equipment

...Maintain inventory of all musical properties

...Organize a system of repair and maintenance for instruments and equipment

...Maintain a system of providing supplies for operation of music classes

...Encourage teachers to participate in local, state, regional, and national professional activities

...Have ample time for above responsibilities

ROLE OF THE MUSIC TEACHER

The music teacher's first responsibility is to provide enthusiastic instruction and guidance in the classroom, resulting in positive musical and personal development by the student. Showing a willingness to expend extra time and effort essential for excellence in his program, the teacher:

...Works for a maximum growth of all students enrolled

...Fosters a lasting, positive student attitude towards music

...Evaluates his instruction constantly in order to become a more effective and creative teacher

...Shows a love for music

...Keeps abreast of the new trends and materials in music education

...Develops rapport with parents concerning activities of the student

...Determines and requisitions instructional and equipment needs

...Maintains close liaison with the counselors and other teachers for the benefit of the student

...Supports professional colleagues

...Joins and participates in professional music organizations

...Makes intelligent use of community resources

...Serves as a musical leader in community as well as in schools

...Endeavors to maintain proficiency as a performer

...Strives to maintain a warm, open relationship with students within a disciplined structure

...Maintains enthusiasm before his students

ROLE OF THE PARENT

Much of the success realized by the student in his music activities is due to the home environment established by the parents.

The role of the parents should be an active one -- one that demonstrates a sincere interest in the educational welfare of the son or daughter. This interest will be exemplified as the parents:

...Urge the student to explore the possibilities of music as a means of greater educational and life enrichment

...Provide the means whereby the interested student may study music

...Show an interest in the student's progress by encouraging regular practice at home

...Encourage the student to participate whole-heartedly in the activities of the musical organization of which he is a member

...Attend concerts and musical programs

...Keep informed of the progress of the school music program and encourage advancement of its standards

...Maintain channel of communication with music staff

PLANNING FOR ORGANIZATIONAL AND INSTRUCTIONAL GROWTH

In setting up long-range organizational plans, as well as in coping with immediate problems, answers to the following questions should serve as a guide to administering the secondary music program:

1. What kind of a music curriculum will adequately serve all of the students in the school district now and in the future? What is the musical background of students? What are their musical needs at the secondary levels?

2. What are the physical and human resources which are available for music instruction? What other resources are needed, at present, or in the future? Are these resources being used to best advantage for the most students in this school district? What additions or changes are necessary?

3. What is the school music curriculum? Does it constitute a balance of sequential musical activities with meaningful and worthwhile musical content? Does it provide for the varying musical needs of all students?

4. What additions or changes in the use of available materials, time, space, and equipment are necessary?

5. What plans have been made for curriculum evaluation and development; and what implications do these plans hold for in-service education, for research, and for innovative practices in the schools of the district?

6. What things must be done immediately to meet the musical needs of students? What long range plans must be made with regard to personnel, scheduling, learning materials, and resources? Are these changes compatible with the stated philosophy and objectives of the school?

The material in the following section is concerned with administrative functions and decisions which so vitally affect the success of music education in Idaho Schools. These include:

- Music Course Offerings for Credit
- Staffing--Music Teacher-Student Ratio
- Scheduling
- Facilities
- Materials and Equipment
- Budget
- Fund Raising
- Public Relations

THE FOLLOWING MUSIC COURSE OFFERINGS FOR CREDIT ARE
RECOMMENDED FOR IDAHO SECONDARY SCHOOLS, GRADES 7-12

COURSE OFFERINGS	ENROLLMENT SIZE				
	1 - 249	250 - 499	500 - 749	750 - 999	1000+
BAND Concert/Marching Stage - Pep Training Band Wind Ensemble	1 or more	2 or more	2 or more	3 or more	More Than 3
VOCAL Mixed Choir Concert Choir Girls' Choir Boys' Choir Swing Choir Madrigal Group Ensemble	1 or more	2 or more	2 or more	3 or more	More Than 3
ORCHESTRA Concert/String Ensemble	if possible	if possible	1 or more	1 or more	2 or more
OTHERS Theory General Music Humanities Folk Singing Guitar Music Appreciation Voice Class	if possible	if possible	if possible	1 or more	2 or more

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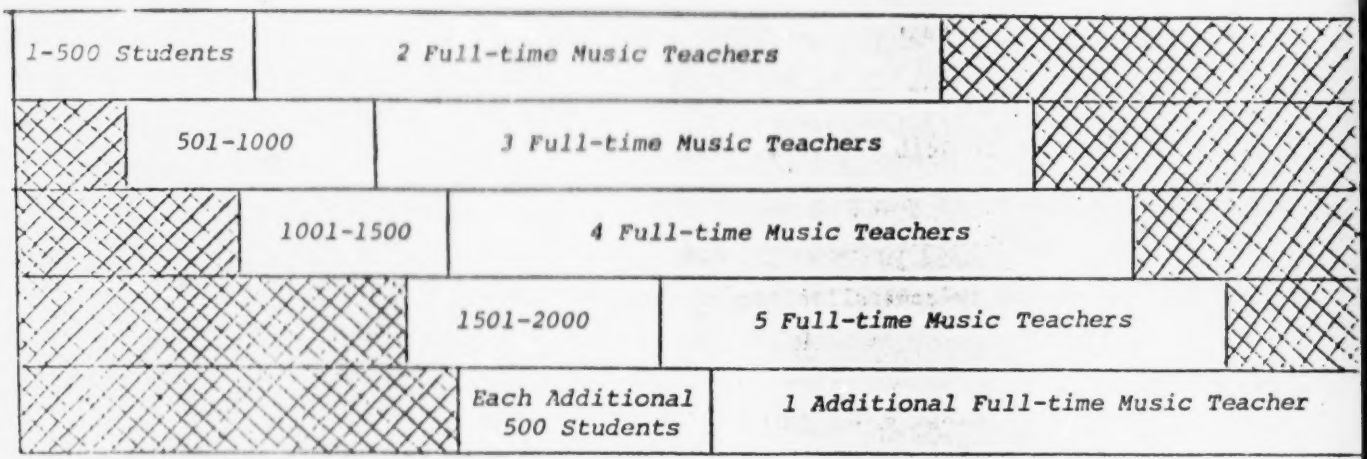
S T A F F I N G

RECOMMENDED
MUSIC TEACHER - STUDENT RATIO

(Based on Total School Population)



SCHEDULING

Effective scheduling requires rapport and communication between the music educator and administrator, based on a genuine commitment to music as an important component of the curriculum.

An effective schedule provides for:

...Maximum opportunity for student choice

...Self-directed music study

...Curriculum change

...New programs

...Maximum utilization of staff

...Maximum utilization of facilities

...New instructional techniques

...Planning and regeneration time for instructors

FACILITIES

In a single facility (combination instrumental-choral or instrumental only) provisions should be made for:

...Twenty-four square feet per student

...Fourteen to sixteen foot ceilings

...Accoustical treatment for sound absorption and isolation

...One-hundred foot candle illumination

...Attention to light reflection characteristics or learning environment

...Outside entrance

...Independently-controlled temperature and ventilation

...Office space

...Lockable storage space for instruments, uniforms, robes, music and other equipment

...Chalk board and cork-board

...Electrical outlets

...Built-in risers (if desired)
.6-8 inches high; 60 inches deep, except for top riser which should be 70-120 inches deep

...Stereophonic recording and playback equipment

...Ensemble and practice rooms

...Extension phone

...Accessibility to restroom and dressing facilities

...Drinking fountain

...Convenient access to performance area

...Doors of sufficient size to allow for easy movement of piano and other large equipment

For dual facilty (additional choral room) which is highly recommended for efficient scheduling, provisions for all of the above with these modifications:

...Twenty square feet per student

...Twelve to fourteen foot ceilings

...Built-in risers (if deisred)--six to eight inches high, thirty-six inches deep

NOTE: Specific plans and suggestions for music facilities may be found in the publication MUSIC BUILDINGS, ROOMS AND EQUIPMENT, Music Educators National Conference, 1201 - 16th Street N.W., Washington, D.C. 20036 Cost, $5.25, 1972 edition.

Another source is the MANUAL FOR SCHOOL BUILDING PLANNING, available from the Idaho State Department of Education.

MATERIALS AND EQUIPMENT

Materials and equipment necessary for the day-to-day functioning of a music program should include:

...Portable instrumental and choral risers for performance

...Posture-type chairs or stools of different heights

...Director's chair and podium

...Rehearsal room piano (either grand or studio upright)

...Upright pianos for practice rooms

...Non-folding music stands

...Instruments not normally purchased by students (see p 27 for these instruments)

...Continuously expanding music library (including ensemble and solo selections)

...Office furniture and supplies

...Texts, reference books, and recordings

...Music library and storage equipment

...Quality stereo recording and playback equipment

...Tools and accessories for repair of instruments

...Metronome

...Electronic tuning device

...Music folder storage provisions

BUDGET

Every music program should operate on a yearly budget which has been jointly planned by the administration and music staff and approved by the trustees.

The cost for a music program generally will be approximately $2.50 per pupil. (Total district enrollment).

Areas covered under the budget should be:

...Expendable materials and supplies (music, records, tapes, accessories)

.average cost - $1.00 per pupil (total district enrollment)

...Capital outlay (new equipment for an expanding program)

.instruments
.uniforms, robes

...Replacement, repair, and maintenance (instruments, uniforms, robes)

.replacement--10% of inventory per year plus current inflation (average life of instruments, uniforms and robes can be considered 10 years)

.repair and maintenance--2% of entire inventory replacement cost

...Travel (usually supported by both district and student activity funds)

.usually supported by district funds

Idaho High School Activity Association-sponsored contests, festivals, clinics

School-approved field trips, parades, and community performances

.usually supported by activity funds

pep band trips, marching band and drill team performances at athletic events.

FUND RAISING

It is recommended that as many as possible of the basic educational requirements of vocal or instrumental performance group instruction (octavo music, instruction books, scores, instruments, library books, repairs to school-owned instruments, and supplementary instructional materials and equipment) be purchased from funds provided by the local school district rather than by the efforts of the music instructor, students, or parents in fund-raising campaigns or projects.

However, fund raising may be necessary in some instances, for which the following guidelines are recommended:

. . . Proper administrative and school board protocol followed prior to releasing information to students and public

. . . Careful consideration to educational value of activity

. . . Costs kept within reasonable ability of students and community to finance

. . . Activities planned with consideration for loss of class and practice time

PUBLIC RELATIONS

Good public relations is a primary concern of every music educator

...Good teacher pupil rapport a necessity, built through:

.Enthusiastic, warm, dynamic personality
.Efficient organization:

Time
Material
Activities

.Knowledge of subject--literature, technique, methods
.Exemplary personal conduct
.Awards and recognition:

Student body
School district
College scholarship
Civic groups
Banquets

...Good Teacher-parent, administration, community rapport a necessity, built through:

.Performance

Special programs

Veterans Day
Christmas
Easter
Music Week
K-12 Gala

Public concerts
Supportive school and community activities

Fairs
Football and basketball games
Parades
Service clubs
Churches

.Clinics, festivals

.Facts and goals of music program stated via:

Fact sheets
Brochures
Program notes
School publications
News media

Press
Radio
Television

.Values of music program stated via testimonial statements (written or verbal) by:

Students
Parents
Administrators
School Board
Civic leaders

CHECK LIST

Music Programs -- Grades 7 - 12

(Each school district is urged to complete the following as a means of evaluating its music program)

THE SECONDARY MUSIC PROGRAM OF DISTRICT NO._____ (7-12):

CRITERIA	Present Condition	Future Need
. . . Operates from a statement of philosophy, goals and objectives		
. . . Is designed to maintain interest and involvement of all students during every year of secondary experience		
. . . Provides music classes in which instructional time and credit reflect equal status with other areas of instruction		
. . . Offers students ensemble and individual (solo) experience		
. . . Is taught in a facility which is specially designed for music		
. . . Offers daily at least one vocal and one instrumental class		
. . . Is staffed so that a ratio is maintained of two music teachers for the first 500 students and one for each 500 thereafter (Total District Enrollment)		
. . . Is staffed so that all music instructors have at least one planning period a day		

Check List -- 2

THE SECONDARY MUSIC PROGRAM OF DISTRICT NO. _____(7-12):

CRITERIA	Present Condition	Future Need
. . . Is staffed so that music instructors teach in their areas of specialization		
. . . Offers at least one non-performance class (Music Appreciation, Theory, Humanities, Guitar)		
. . . Is supportive of professional growth and involvement on part of staff		
. . . Operates under an adequate, yearly budget		
. . . Operates so that a constant effort is made to increase enrollment		
. . . Allows for desirable recruitment activities		
. . . Operates under board-approved fund raising policies		
. . . Provides for supervision and coordination of program by department head with time for this activity		
. . . Allows and financially supports participation by music groups in activities of Idaho High School Activities Association and Idaho Music Educators Association		

PART II

PERFORMANCE CLASSES

VOCAL AND INSTRUMENTAL MUSIC
INSTRUCTION IN PERFORMANCE GROUPS

In addition to the music learning opportunities open to all in general music and non-performance classes, the secondary schools in Idaho should provide opportunities for those who are interested and capable of continuing their musical learning in performance groups. Learning experiences related to the performance of music include: 1) the development of performance skills; 2) the development of understandings about the music; and 3) related information.

Students should be made aware that they are: 1) developing skill in the use of their voices and instruments; 2) deepening their appreciation of music and other arts; 3) developing skill in analyzing the theoretical aspects of the music; 4) developing skill in music reading and ear training; 5) developing rhythmic sensitivity and skill; and 6) developing an understanding of the relationships which exist among the various art forms.

In grades 7 through 12, music instruction through performance should be given in such inter-age groups as:

1. Beginning instrumental or vocal classes for students without experience who are just becoming aware of the values of performance and who wish instruction.

2. Non-selective performance groups for students who enjoy participation as a group art but do not have the technical facility for advanced performance groups.

3. Selective performance groups for students who have previously developed instrumental and vocal skills and who desire further participation and study.

The main purposes of such classes are:

1. To provide students an opportunity for growth in the musical arts which may be extended beyond school hours during youth and in later life.

2. To help students cultivate an appreciation of outstanding examples of music literature through studying about it, through participating in its performance, and through analyzing its musical content.

3. To provide students with the opportunity for the intensive work required in skillful performance with the attendant development of such characteristics as: cooperation, self-confidence, self- and group discipline, power of concentration, stability of disposition and ability to follow directions.

4. To help students develop high standards of performance.

5. To help students develop the ability to make discerning judgments concerning quality and value in music and other fine arts.

6. To provide students with a meaningful outlet for creative self-expression.

PERFORMANCE AS A LEARNING OPPORTUNITY

School performances should be considered as a learning opportunity for the audience as well as the performers. They can be a means of interpreting the musical growth of students to parents, and of displaying the breadth and depth of the school music curriculum to the community. They can also be the motivating force in the acceptance of increasingly higher standards of musical excellence for students and adults in the community served by the school.

Musical performances which also include drama and other artistic expressions frequently provide opportunities for students and instructors to develop highly desired inter-disciplinary relationships between music and other areas of instruction. Performances such as pageants, festivals, and other programs featuring a large segment of the school population can foster a closer understanding between the school and community of the various aspects of the total music program.

Opportunities for public performances should always be carefully screened and planned so that the participation by students is truly an educational experience rather than performance for the purpose of publicity or entertainment. If little or no educational benefit can result from a public performance, it should be omitted and the time spent in other educational endeavor.

MAKE A

JOYFUL SOUND

IN BAND

THE BAND PROGRAM

Grades 7 - 12

The value of a school band program lies in its contribution to the development of intelligent musicianship. From participation in band, students should not only gain skills necessary for performance, but also understandings about the music being played. These understandings should lead to continuing participation in music and for appreciating and making discriminating judgments about music throughout life.

The fulfillment of the purpose of developing intelligent musicianship requires band instruction that will provide for (1) growth in knowledge of the fundamentals of music, (2) progressive development in playing technique, and (3) increasing knowledge of carefully chosen quality repertoire that is representative of various types of band music.

The following is offered for the development of a quality band program:

Band Classes

...Concert Band

...Marching Band

...Training Band

...Pep Band

...Stage Band

...Wind Ensemble

...Band Ensembles

Band Class Organization

...Elected officers (student-teacher liaison)

.President
.Vice President
.Secretary
.Others as necessary

...Appointed officers

.Section leaders (skill and leadership)
.Student conductors (may be elected)
.Librarian
.Quartermaster (uniforms and instruments)
.Manager (physical properties, staging, lighting)

Band Evaluation

...An objective grading system based upon the following criteria:

.Participation

Rehearsal and extra practice
Program and concert
Clinics and festivals

.Preparation of assigned materials

Playing tests on challenging passages from literature
(musical and technical)
Solo and ensemble
Assigned musical terms

.Technical and musical development

Private and group lessons
Guided self-improvement

Rubank methods
Prescott technique

.Instrument inspection

...Challenge System

.Director-initiated

Motivational tool
Individual student exposure
Group interaction

.Student-initiated

Competition outlet
Self-evaluation
Group evaluation
Inter-sectional (between sections)
Intra-sectional (within the sections)

Award Program

...Sequential Pin or Patch System

.Band Ribbons
.First Division
.John Phillip Sousa
.Chevron or hash-marks
.Others

...Letter

.Athletic-type jacket with letter
.Special weskit, blazer, or sweater, with letter

...Scholarships

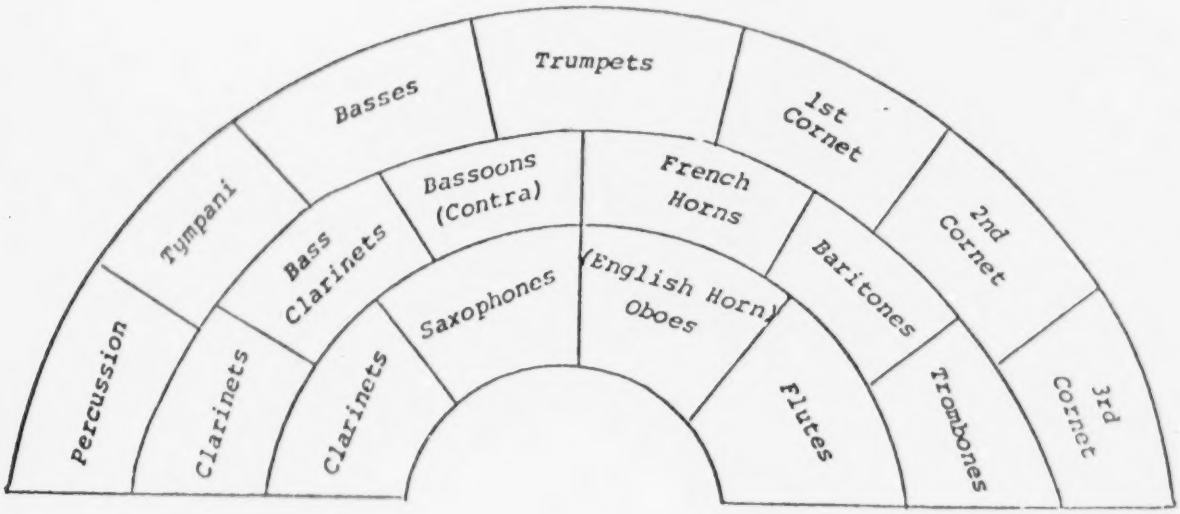
.Private study (Federated Music Clubs)
.College scholarships for seniors (memorial scholarships)

Instruments

...Suggested Basic Instrumentation

	BAND SIZE				
	25	50	75	100	
Flutes (Piccolo)	2	5	7	10	(1 piccolo in each band)
Oboes (English horn)	1	1	2	2	(1 English horn)
Bassoons (Contra)	1	1	2	4	(1 Contra)
Clarinets	5	16	24	33	
Alto Clarinets		1	2	3	
Bass & Contra Clarinets	1	2	3	3	(1 Contra)
Alto Saxophones	1	2	2	4	
Tenor Saxophones	1	1	1	2	
Baritone Saxophones		1	1	1	
Cornets & Trumpets	4	6	10	13	
French Horns	2	4	6	8	
Trombones	3	4	6	6	
Baritones	1	1	2	2	
Bass & String Basses	1	2	3	4	(1 string bass)
Percussion	2	3	4	5	

...Suggested Seating Arrangement



...School-Owned Instruments

.In order of importance:

Basses
Bass drum and cymbals
Tympani
Baritones*
French horns*
Bass and Contra Clarinets*
Bassoons*
Oboes (English horns)*
Baritone Saxophones*
Others as needed to balance instrumentation

*Serious students should be encouraged to purchase these instruments.

.Acquisition

School District funds

.Care and storage

Inspection - regular
Repair
Storage area

.Use and issue procedures

Student quartermaster issue
Instruction and caution about use
Use agreement

.Cost and depreciation

Quality and brand names
10% depreciation
Revolving purchase every 10 years
Trade-in or disposal

Discipline

..."Order" is the first prerequisite of classroom discipline

.Anticipate problem areas through careful planning, preparation, and workable, enforceable rules

Calendar

...Plan yearly calendar each preceding spring

...Clear dates with department head

...Place and clear dates on Principal's master calendar

...Coordinate with calendar of community events

Rehearsal Techniques and Materials

...General preparation

.Set appropriate goals, rules and procedure
.Clear and specific assignments
.Improvement measured and displayed
.Order of importance: interest, tone, then technique
.Emphasize regular and correct practice
.Routine paper work handled through trained student assistants

...Warm-up and technical development

.Strive for intonation improvement
.Demand precision
.Scales

Treasury of Scales--
68 Pares Studies -- Belwin

.Chorales

40 Bach Chorales

.Articulations*
.Rhythms

20 Rhythmic Studies--Yaus Belwin
10 Rhythmic Rest Patterns--Belwin

*There are several ensemble methods that encompass all the above including Ensemble Band Technique, Smith-Yoder-Bachman, and Ensemble Drill, Fussell.

...Instructional Literature

.Technical considerations--sequential

Students' current ability
Key signatures
Rhythmic difficulty
Notes and fingerings
Range

.Musical considerations

Tempo
Phrasing
Musical texture
Articulation
Form
Ornamentation
Dynamics

.Style and Period consideration

...Recreational literature (director's discretion)

...Analytical listening

.Daily rehearsal tapes
.Concert recording
.Other concerts and programs

...Basic Musicianship

.Musical form
.Musical terms
.Musical symbols
.Composers

Procedures for Technical and Musical Improvement

...Tone quality and intonation

.Tone matching
.Good breath support, posture and hand position
.Correct embouchure and manipulation
.Proper instrument adjustment
.Alternate fingerings
.Proper use of instrument tuning device
.Regular practice
.Habitual, conscientious listening

...Dynamics and balance

.Balanced distribution of parts and players
.Attention to dynamic markings
.Thoughtful consideration to seating arrangement
.Careful listening
.Balance within and between sections

...Interpretation

.Attacks and spacing
.Phrasing
.Articulations
.Points of emphasis
.Sympathetic conducting
.Period and style characteristics

...Phrasing

.Well-defined breathing patterns
.Appropriate tempo and dynamic fluctuations
.Cadence endings
.Phrase design clarified by appropriate beat patterns and conducting techniques
.Staggered breathing for long phrases

...Tempo - compatible with

.Form and design
.Emotional content
.Tone length
.Ability of players

...Note values and rhythm

.Rhythmic understanding will generally suggest tempo
.Devise standardized counting system
.Emphasize musicianship for percussion players
.Particular attention to dotted note values

...Tonal color

.Encourage blend
.Control individualism
.Build tonal concept at various dynamic levels

NOTE: Rehearsal Techniques by Walter Beeler found in Golden Crest Records is excellent for rehearsal planning

Private Instruction

...Specialist (major instrument)

...Generalist outside special field (only when absolutely necessary)

...Band Director (with administrative approval)

.Outside school time - for a fee
.On school time (group lessons as necessary)
.Before school, after school, and noon hour as necessary

Band Uniforms

...Acquisition

.District responsibility

...Care and storage

.Cleaning
.Repair
.Specially-built storage area
.Student home care a possibility if storage area lacking

...Use and issue procedures

.Student quartermaster
.Issue for each performance

...Cost and depreciation

.Marching overlay
.Shakos
.Basic concert uniform
.Revolving purchase
.10% depreciation per year

Athletic Supportive Activities

...Performed at athletic and community events
...Contribute to school spirit
...A positive musical and educational experience as well as a good public relations tool if they are well planned, rehearsed and implemented by the director.

THE

ORCHESTRA

IS

MAN'S

NOBLEST INSTRUMENT

THE ORCHESTRA PROGRAM

Grades 7 - 12

Of all the media for the performance of music, the orchestra is probably the richest in tonal color, in potential for musical expressiveness, and in significant repertoire. A balanced program of instrumental music should include string instruction and orchestra participation as well as wind and percussion instruments and band participation.

The orchestra, with its wealth of literature, allows for expanded performances opportunities for players of string, woodwind, brass and percussion instruments. Each school should provide students with the opportunity to learn through this medium of performance.

The following is offered for the development of a quality orchestra program:

Orchestra Classes

...String Orchestra

...Concert (Symphony) Orchestra

...String Ensembles

Orchestra Class Organization

...Elected officcers

.President
.Vice President
.Secretary
.Others as needed

...Appointed officers

.Section leaders (first chair)
.Student conductors (May be elected)
.Librarian
.Manager (physical properties, staging, lighting)

Orchestra Evaluation

...An objective grading system based upon the following criteria:

.Participation

Rehearsals and extra practice
Programs and concerts
Clinics and festivals

.Preparation of assigned materials

Playing selected passages from literature
(musical and technical)
Musical terms
Phrasing and bowing

.Personal development

Private and group lessons
Guided self-improvement

Student Motivation

...Challenge system

...Trips

...Need for a feeling of accomplishment

...Teacher enthusiasm

Award Program

...Letter

.Athletic-type jacket with letter
.Special weskit, blazer or sweater with letter

...Scholarships

.Private study (Federated Music Clubs)
.College scholarships for seniors (memorial scholarships)

...Performance recognition

.Solo with school orchestra
.Participation in all-state and all-northwest orchestras

...Individual awards

.Outstanding senior
.Concertmaster recognition
.Instrumentalist music award--orchestra
.Principal chair designation in programs

Instruments

...Suggested basic instrumentation

	ORCHESTRA SIZE				
	20	30	40	55	70
1st Violin	4	6	8	12	13
2nd Violin	4	6	8	12	13
Viola	1	2	4	5	7
Cello	2	3	4	4	7
String Bass	1	2	3	4	6
Flute	1	2	2	2	2
Oboe		1	1	1	2
Clarinet	1	1	2	2	2
Bassoon	1	1	1	1	2
French Horn	2	2	2	4	4
Trumpet	2	2	2	4	4
Trombone	1	1	1	2	3
Tuba					1
Tympani			1	1	1
Percussion	1	1	1	1	2
Harp					1

...School-owned instruments in order of importance:

.String bass
.Cello
.Oboe
.French horn
.Bassoon
.Tympani

Students encouraged to purchase instruments above with exception of tympani
School-owned cellos and basses should be available so that large instruments need not be transported

...Acquisition

.School district funds

...Quality

.Should produce good sound
.Meet MENC specifications

..Care and Storage

.Adequate storage area
.Inspection--regular
.Students instructed for minor adjustments
.Use Film strips: "String Instrument Care", Encyclopedia Brittanica Film Strips--Series No. 11400
.Repair books:

EMERGENCY STRING REPAIR MANUAL FOR SCHOOL ORCHESTRA DIRECTORS, Bearden Violin Shop, 8787 Luckland Road, St. Louis, Missuori 63114. Price: $3.00

YOU FIX THEM, Scherl and Roth, Inc., 1729 Superior Avenue, Cleveland, Ohio 44114. Price: $2.50

HINTS ON REPAIR, Metropolitan Music Co., 222 Superior Avenue, South, New York, New York 10003. No charge

...Use and Issue

.Student quartermaster issue
.Instruction and caution about use

...Cost and Depreciation

.Quality and brand names
.10% depreciation
.Revolving purchase every 10 years
.Trade in or disposal

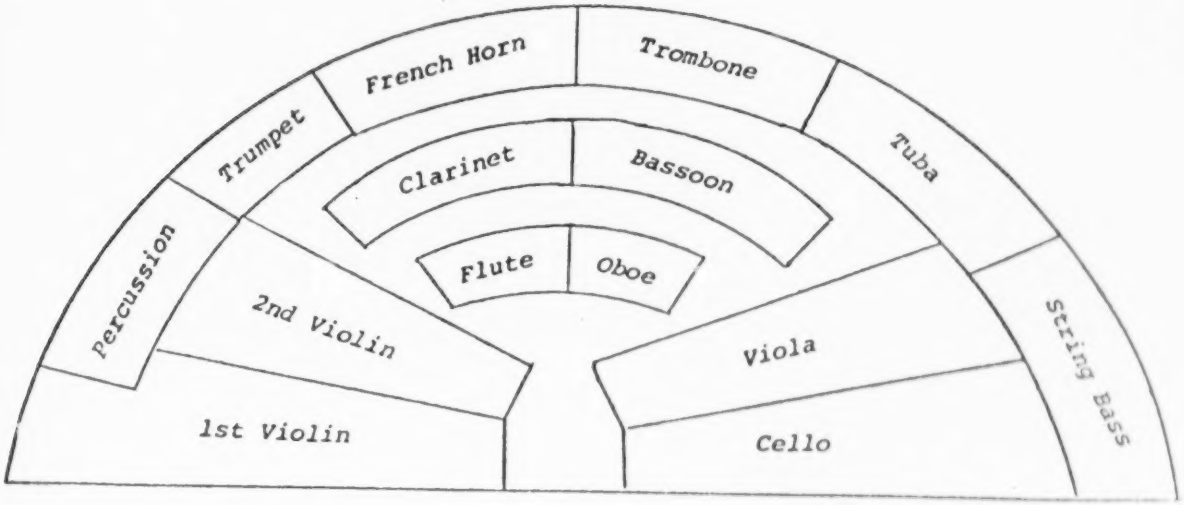
...Check list of necessary string accessories

.Fine tuners for metal strings on violins, violas, and cellos
.Adjustable end-pins on cellos and bass viols
.Bows re-haired to provide maximum sound
.Matched strings on larger instruments
.Rubber tips on bass viol end-pins
.Cello boards or cello end-pins
.Mutes
.Strings on best quality (gut strings, metal wound)
.Appropriate rosin for bows
.Shoulder rests
.Protective and padded cases

...Proper instrument adjustment

.Nut height
.Bridge curvature
.Bridge feet and top matching
.Sound post location
.Tail gut length
.Planed fingerboard
.Workable pegs

...Suggested seating



...String sections may be moved for better balance

.Cellos switch with viola
.Cellos switch with 2nd violins

Discipline

..."Order" is the first pre-requisite of classroom discipline

.Anticipate problem areas through careful planning, preparation, and workable, enforceable rules

Calendar

...Plan yearly calendar considering:

.Festivals
.Clinics
.Exchange concerts
.Conventions
.Community calendar
.Joint planning with others in department

...Clear dates with department head

...Place and clear dates on principal's master calendar

Rehearsal techniques and materials

...General preparation

.Appropriate goals, rules, and procedures
.Daily assignment written on board
.Choice of bowings:

Grades 7-9--director's decision or edited bowings
Grades 10-12--director's or section leader's decision

.Bowings marked before music handed out
.Routine paper work handled by student assistants
.Regular and correct practice emphasized

...Tuning

.Use of electronic tuner recommended
.Listen to tuning note (A) quietly for five seconds
.Violins, violas tune by 5ths
.Cellos tune by 5ths or half-string harmonics
.Basses tune by harmonics in 3rd position
.Tune strings alone, then woodwinds and brasses

...Rehearsal agenda

.Start on time--stop on time
.Tuning
.Warm-up
.Technique and method books
.Selection previously introduced
.New selections
.Familiar numbers or sight reading

...Warm-up procedures

.Scales--emphasis on rhythmic patterns, bowing styles and positions

"Scales for Strings"--Books I and II, Applebaum, Belwin

.Chorales--emphasis on intonation and tone

"41 Chorales for Orchestra", Gordon, Bourne

"30 Chorales for Strings", McLin, Pro Art

...Technique and method books

.Should include rhythmic patterns, advance positions, new bowing styles, and vibrato

.Rhythm

"101 Rhythmic Rest Patterns", Belwin
"150 Original Exercises", Yaus, Miller - Belwin

.Positions--systematic coverage

"III and V Position String Builder", Applebaum - Belwin
"II and IV Position String Builder", Applebaum - Belwin
"Direct Approach to Higher Positions", Preston - Belwin

.Bowings

"Orchestral Bowing Etudes", Applebaum - Belwin

...Instructional literature

.Technical considerations--sequential

Students' current ability
Key signatures
Rhythmic difficulty
Notes and fingerings
Range
Positions
Bowings

.Musical considerations

Tempo
Phrasing
Musical texture
Articulation
Form
Ornamentation
Dynamics

.Style and period consideration

...Recreational literature (director's discretion)

..Analytical listening

.Daily rehearsal tapes
.Concert recordings
.Other concerts and programs

...Basic musicianship

.Musical form
.Musical terms
.Musical symbols
.Composers

...Suggested scheduling

.Band and orchestra same period--two instrumental instructors

Weekly schedule:

	BAND INSTRUCTOR	ORCHESTRA INSTRUCTOR
M	Full band	String orchestra
T	Band minus orchestral winds and percussion	Full orchestra
W	Full band	String orchestra
Th	Band minus orchestral winds and percussion	Full orchestra
F	Full band	String orchestra

.Band and orchestra different periods--one instructor

Weekly schedule (orchestra winds and percussion assigned to orchestra period on full time basis)

M	Full orchestra
T	String orchestra--winds and percussion in ensembles
W	Full orchestra
Th	String orchestra--winds and percussion in ensembles
F	Full orchestra

.In both schedules, deviations possible to accomodate performing groups in case of program preparation

Desired Áreas and Outcomes of Instruction for String Players

(Assuming string instruction was begun in grades 4-6, the following would be desirable outcomes of instruction)

...Bowing

.Martele
.Spiccato
.Detache
.Col legno
.Pizzicato

...Vibrato (evenly-controlled)

...Scales

.Major and minor (up to 5 b's and #'s)
.Two octaves

...Positions

.Violin - viola
Through 5th position

.Cello
Through 5th position

.Bass
Through 6th position

...Tone

.Full, resonant, and characteristic of instrument
.Related to bow speed, pressure, and contact point

...Harmonics

.Natural
.Artificial

...Double stops, triple stops, chords

...Accurate intonation including tuning proficiency

...Phrasing--fundamental concept

...Sight-reading skill

...Standard bowing patterns

Private Instruction

...Specialist (major instrument)

...Generalist outside special field (only when absolutely necessary)

...Orchestra director (with administrative approval)

.Outside school time--for a fe
.On school time (group lessons as necessary)
.Before school, after school, and noon hour as necessary

Uniforms - Costumes

...Attractive outfits for string group a must

...Uniforms a district responsibility

...Provision made for cleaning, repair, and storage

Professional Organizations and Aids

...Membership recommended for keeping up with orchestral literature and techniques

.National School Orchestra Association (NSOA)--membership includes subscription to Instrumentalist

.American String Teachers Association (ASTA); Idaho String Teachers Association (ISTA)--state affiliate

.Idaho Music Educators Association and Music Educators National Conference

...Orchestra News (available from Scherl and Roth, Inc.)

WITH A SONG

IN

THEIR HEARTS

THE CHORAL PROGRAM

Grades 7-12

Vocal music is the oldest musical expression used by man. This choral expression has been an outlet for deep emotional and religious feeling throughout the ages. Because the singer uses his voice without the aid of any mechanical device, the singing experience is significantly personal. This personal experience can be important as a means for releasing emotional and physical tension as well as contributing to the aesthetic development of each student.

Choral music can be an aid to better oral expression through improved diction, breath control. voice projection, and the correct production of tone.

The mixed chorus is generally considered the basic choral organization of the vocal program because its music encompasses the total vocal range, including bass, tenor, alto, and soprano voices. Additional choral expressions can be provided through the organization of girls' choruses, boys' choruses, and vocal ensembles.

The vocal skills learned can become a source of life-long enjoyment and satisfaction to the choral student, because of the prevalence of church and community choral organizations where these skills may be utilized.

The following is offered for the development of a quality choral program:

Choral Classes

...Mixed choirs

...Girls' choirs

...Boys' choirs

...Swing choirs

...Madrigal group

...Vocal ensembles

...Voice classes

...Folk music classes

...Guitar classes

Choir Class Organization

...Elected officers

.President
.Vice President
.Secretary (roll taker)

...Appointed or elected officers

.Librarian
.Wardrobe Custodian
.Section Leaders
.Manager (stage and properties)
.Others as needed

Choir Evaluation

...An objective grading system based upon the following criteria:

.Participation
.Attendance
.Personal progress

Vocal improvement
Part independence
Sight reading

.Learning assigned materials

Vocal tests (group, individual)
Memorization

.Attitude, cooperation
.Ensemble experience
.Solo experience

Choir Award Program (Point System)

...Sequential pin system
...Letter
...National School Choral Award (Instrumentalist)
...Scholarships

.For private study (Federated Music Clubs)
.For Summer Music Camps (Federated Music Clubs and other service organizations)
.College scholarships for seniors (memorial scholarships)

Voicing

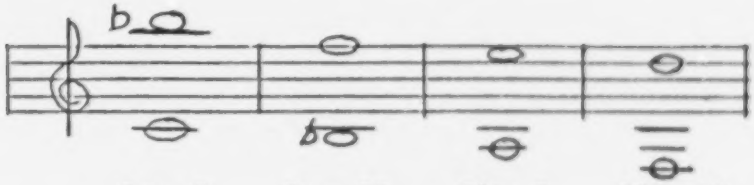
...Periodic voice testing for placement within section

.Voice quality

Lyric (light)
Dramatic (heavy)

.Range (extended)
.Range (comfortable, free, where voice sounds best)

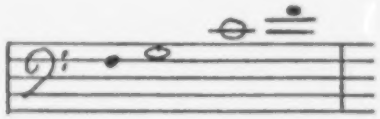
...Approximate Ranges:



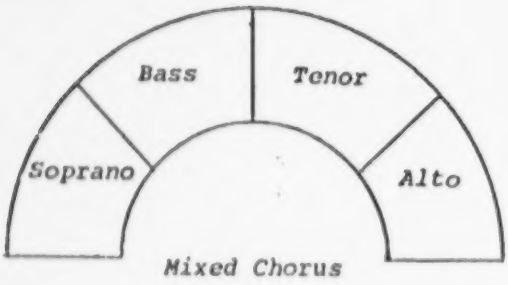
(Sound octave lower)

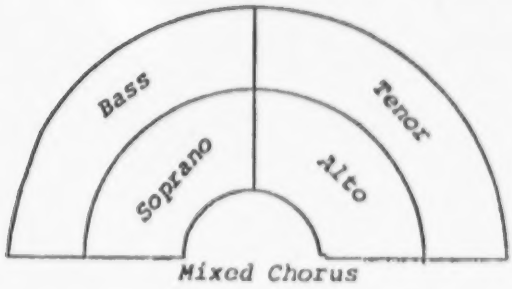
...Changing voice

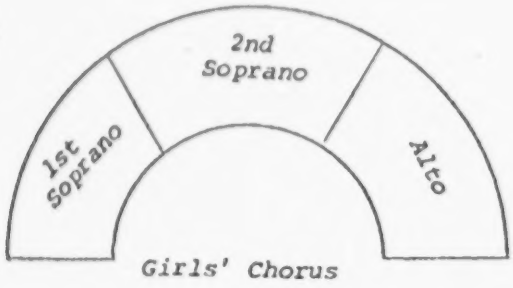
.Is a natural phenomena
.Can best be handled in a mixed or boys group
.Check voice range frequently
.Keep in middle range and dynamics
.Rewrite parts as necessary to fit alto-tenor range:

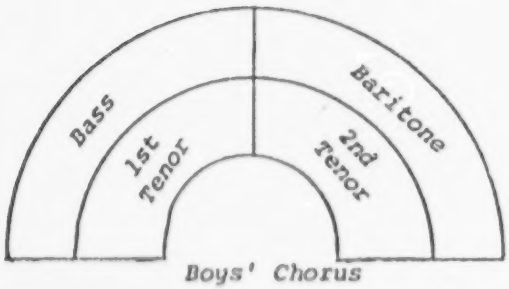


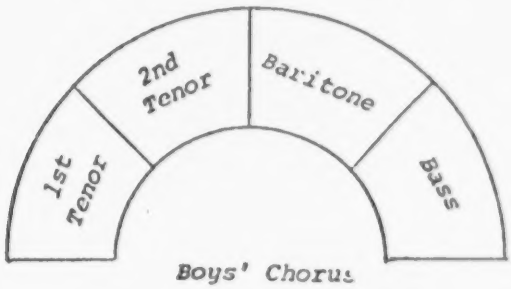
Seating











Discipline

...Well-planned, interesting and exciting class promotes best discipline

...Cope with problems outside of class when possible

Calendar

...Plan yearly calendar

...Clear dates and place on principal's master calendar

...Inform music department head

...Plan ahead for rehearsal and concert details

.Programs
.Tickets
.Ushering
.Lighting and sound
.Janitorial service
.Equipment
.Recording procedures

Rehearsal Techniques and Materials

...Warm-up

.Use for building voice, teaching specific techniques, or correcting specific problems

.Start in middle voice and work to develop extended range

.Physical activity may be used to provide variety and mental stimulation

...Sample warm-ups

(Staccato) Ho Ho Ho Ho Ho Ho Ho Ho Ho
(Legato) No No No No No No No No No
(Legato) Mi Mi Mi Mi Mi Mi Mi Mi Mi
Proceed up or down one-half step
(Legato) La La La La La La La La La
(Staccato) Ha Ha Ha Ha Ha Ha Ha Ha Ha
Proceed up or down one-half step
- Yah -- -- Ha Ha Ha
Proceed up or down one-half step

...Sample warm-ups (cont.)

Procedure for Above Warm-up

(a) To first learn chord sequence, sing on neutral syllable lah
(b) Repeat complete sequence, a capella, up or down ½ step.
(i.e., sing sequence in key of F, F♯, G, G♯, and so on.)
(c) For each chord, sing five syllable pattern - Mee, Meh, Mah Moh, Moo.
(d) Sing legato, staccato, accented, PP, FF, etc.
(e) Have various sections in choir sing their line forte, others piano
(f) Try other variations.
(g) Same chord sequence may be written in three parts for girls choirs.

...Tonal Concept

.Freedom from tension
.Resonance
.Tonal placement (chest - mouth - head)
.Basic smooth line
.Diaphragmatic breathing
.Posture
.Open, uniform vowels
.Clear precise consonants
.Flexible--varied tone dictated by lyrics, period style

...Intonation

.Requires active listening--mental alertness
.Requires diaphragmatic breath support
.Requires correct tone placement
.Half step--key changes often helpful in a capella literature

...Rhythm

.Accuracy
.Vitality

...Rehearsal plan

.Prior planning a necessity

Warm-up
Familiar selections
New music
Detailed work
Leave them singing

.Sight reading--work on it with attention to

Rhythmic accuracy
Repeated notes and phrases
Changing notes and phrases
Intervals

...Materials

.Library constantly updated and expanded
.Representative selections including:

Sacred
Secular
Folk
Popular
Middle Ages
Renaissance
Baroque
Classical
Romantic
Impressionistic
Contemporary
A Cappella
Accompanied

Costumes

...Attractive outfits a must

...Basic uniform a district responsibility

.Robes
.Blazers
.Other

...Adequate provision for cleaning, repair, storage

...Small ensemble outfits usually student financed

KIDS

TURNING ON

TO

MUSIC

PART III

ACADEMIC CLASSES

ACADEMIC CLASSES

(Non-Performance Oriented)

A comprehensive secondary school music curriculum should be designed to meet the needs of all students, the non-performer as well as the performer. For those students who show no inclination to join a performance class, it is important that instruction be offered which will help them grow in appreciation and understanding of music so they may become intelligent consumers of music. It is also important that the talented performers be offered courses which will begin to equip them to pursue music as a career.

Among the classes offered in Idaho secondary schools to meet these needs are the general music class, the humanities or related arts class, the theory class, and the music appreciation or music history class.

It is important to note that even though these classes have been described as non-performance-oriented classes, music performance may be and, in fact, often is incorporated as a class activity. The classification merely suggests that the principal emphasis is not on performance, per se.

The General Music Class

In Idaho, the general music class is required in many schools at the seventh grade level. Since it often is the last required music class for many students, it is important that it be geared to keeping the students' musical interest alive.

In planning the curriculum, it is well to recognize that this is an age of exploration as well as the beginnings of diverse and specialized interests on the part of the student. Because of this, a flexible and multi-faceted curriculum is needed in which the student is actively involved in creating, performing, listening to, and discussing music. The course should best present the total art, including popular youth music, various types of folk music, music of the Far East as well as of the West, and composed music of the part and present.

Above all, the class should not be a lecture period. Music will speak for itself in far more impressive ways than words about music. Most of the verbal interchange should develop from the comments and questions that class members raise as they relate to the musical experience itself. This maximizes the affective and aesthetic experience of the student and increases sensitivity and understanding of music as an art.

Class activities may include singing, instruction on musical instruments, keyboard work, study of music fundamentals, and the development of habits and skills which promote intelligent music listening.

Teaching the class as a whole is only one of the teaching plans open to the instructor. Small group and individual activity should also be encouraged. Many music facilities today include practice rooms. Libraries often have listening facilities for individuals and groups. Music equipment, recordings, and reference materials in the classroom and library should be available to the student. Through these means and others devised by the

teacher, individuals and small groups may pursue interests and assignments.

Recent junior high general music texts and accompanying records are a ready source of activity material for the general music class. Another exciting and motivating approach is to offer the student instruction in topical mini-courses. This approach is highly recommended since it provides activities allowing for the varied interests and abilities of students, and emphasizes contemporary musical topics and activities. Mini-courses are also readily adapted to strength and weaknesses of staff, and varying budgets and philosophies of the districts. Mini-course offerings can also be of varied duration usually lasting from three to nine weeks. Suggested Mini-courses:

...Composers and styles of the Twentieth Century

...Electronic music

...Popular music and/or jazz and/or rock-folk

...Guitar (beginning and intermediate)

...Keyboard instruments

...Recorder instruction

...Inter-relationship of the arts

...Ethno-Music studies (Indian, Black, Mexican, Oriental)

...Folk music

...Compositional techniques

...Reading music

As every general music teacher knows, the wide divergence of musical experience, individual interest, and personality encountered within such a class offers a very great challenge. However, it is well to remember that the purpose of the course should be to "turn students on" to the exciting rewards of music making regardless of the student's level of musical sophistication in hopes that through his musical experience he will become a better human being and more sensitive to the beauty of life itself.

Humanities and Related Arts Courses

All secondary students should have opportunities to broaden and strengthen their cultural understandings through courses in which the content of music is related to the content of other fine arts, other humanities, the language arts, and the social studies.

For many students, such courses would provide an introduction (or orientation) to the musical arts as a part of their general education. For music students, these courses would provide an opportunity to make wider applications of familiar music learnings within other areas of general education. Such courses would also provide opportunities for the academically gifted students to make an in-depth study of music.

An increasing number of Idaho schools are now offering such humanities or related arts courses in which teachers of different disciplines are providing instruction. Working as a team, these teachers provide an orientation in the elements and techniques of music, the visual arts, literature and other related areas. The students are sometimes taught in large class groups. At other times, they are engaged in individual or small group study projects. Music teachers, literature teachers, history teachers, creative writing teachers, community people, and students may be involved in planning and directing the learning experiences in these courses.

It is hoped that more secondary schools in Idaho would initiate courses of this nature. Some of the advantages of such inter-related courses include:

...Opportunities to relate music to other forms of artistic and humanistic expression in order to develop standards for appreciation evaluation, and consumership in the Fine Arts area.

...Opportunities to develop a basis for creative self-expression in the visual arts, music, drama, literature and the other humanities.

...Opportunities for music students and music teachers to work more closely with others in wider areas of concern and endeavor.

Music Theory Classes

Music theory courses which deal with the analysis and composition of music are an important adjunct of the secondary curriculum. These courses are generally designed for the serious and talented music student who wishes to learn more about the structure of music, to increase his composing ability, to follow a music major sequence at the high school level, and to prepare himself for further music study at the college level.

The music theory course should constitute a broad survey of the theoretical aspects of music. It should be emphasized that the music studied should not be limited to that of the eighteenth and nineteenth century western idiom, but should include contemporary, classical, pop, and other ethnic styles as well. A well-balanced approach of listening, analyzing, and composing music should be followed. As soon as the students' mastery of basic musical skills is sufficient, composition and arranging activities should be stressed.

The course of study may be based on a theory text which is suitable for high school students, or may be an outline prepared by the teacher. Scheduling the class should not be difficult since the number of students interested in the class is usually small. Many Idaho schools offer the class on alternating years with music appreciation or history, thereby making it possible for the serious music student to take both desired courses in preparation for the study of music in college. This arrangement is highly desirable.

The content of the music theory course should include a study of the formal, melodic, rhythmic, and harmonic structure of music through:

...Aural and visual analysis of the structure of music

...Melodic, rhythmic, and harmonic dication

...Keyboard harmony

...Composing and arranging music

Music Appreciation and History Courses

Courses in Music Appreciation and Music History represent a study of the progress of music through the ages. It is the purpose of such courses to trace accurately and in detail the development of music as an art. The musical works presented in such a course are chosen primarily as examples and illustration of the trends and techniques of the periods and the composers which have been most influential in the development of music.

Music appreciation and history courses are usually taught with a reliable, recent text enriched by as many musical examples as time and materials will permit. It is important that all major historical periods be presented as well as the various forms and performance media -- keyboard music, chamber music, symphonic music, vocal and choral music, electronic music, and so on. Jazz and many types of ethnic and popular music should also be included.

Other materials needed for such a course would be supplementary reference materials, recordings, a good sounding stereo record player, pictures, piano, miniature scores, overhead projector, and other audio visual aids.

The music appreciation-music history course should be an elective open to the total student body, serving both the music student and other interested students as well.

The goals of the course should be:

...to provide the student with information about music -- its literature, styles, forms, vocabulary and other aspects that contribute to a basic knowledge of the art.

...to develop the student's ability to listen to music intelligently and sensitively.

...to increase the student's liking for music.

RESOURCE MATERIALS

Since the variety of resource materials available for secondary music is extensive and ever changing, it was felt that a current listing of these materials would not be practical.

Administrators and music instructors may secure information regarding these materials from many sources, including music stores, displays at music educator meetings, workshops, clinics, music educator publications, and so on.

The Idaho State Department of Education is also a ready source of information regarding these materials. Information regarding current general music texts, music theory and appreciation texts, and other supplementary instructional materials may be found in the annual Idaho State Department of Education bulletin, Textbook Adoptions for Idaho Public Schools. This publication is issued to all school districts in the state. The Consultant in Music Education may also be called upon at any time for information regarding current resource materials available for music instruction.